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MODERN LANGUAGE NOTES.

Baltimore, April, 1899.

THE SIXTEENTH ANNUAL MEETING OF THE MODERN LANGUAGE ASSOCIATION OF AMERICA.

THE acceptance of the invitation extended by the authorities of the University of Virginia, to hold the sixteenth annual convention of the Modern Language Association of America in Charlottesville, was most fortunate. The growth of interest in linguistic and literary studies on the field of Modern Languages has nowhere been more active than in the Southern States, and in the development of scholarship and the creation of literary taste in that part of the Union the University of Virginia has been the chief factor.

It was, therefore, peculiarly appropriate that the members of the Association should have an opportunity, in the yearly wandering from one part of the country to the other, to visit the great southern University.

The comparative remoteness of location and the fact that there were few of the facilities of a great city did not interfere materially with the success of the meeting, nor with the excellent entertainment, which was afforded the delegates. In round numbers a hundred members were present, representing all the great Eastern universities and colleges. As was to be expected, there was a considerable representation from the southern colleges, especially from those located in Virginia. Harvard, Yale, and Columbia sent large delegations, while the University of Pennsylvania and Johns Hopkins were well represented.

Dr. Paul B. Barringer, the eminent Physiologist, and Chairman of the faculty of the University of Virginia, presided at the opening meeting, which was held Tuesday evening, Dec. twenty-seventh, in Public Hall. Mr. George W. Miles, Head Master of St. Alban's School, and a member of the Board of Visitors, made an eloquent address, in which he welcomed the Association, on the part of the Board, to the University. Professor James W. Bright, responded very happily to the oration of Mr.

Miles and, on behalf of the Association, returned thanks for the cordial welcome.

After these preliminary exercises the President of the Association, Professor Alcée Fortier of Tulane University, delivered the President's address, on the subject of "Social and Historical Forces in French Literature." President Fortier spoke in part as follows:

Philology, in its broadest sense, is understood to signify the study of literature as well as of language; it means, in reality, the study of civilization. The civilization of each country of Western Europe is somewhat different from that of the others, and the literature, which is in great part the product of a peculiar civilization, has peculiar and distinct traits. As civilization means development, new historical and social forces are constantly being brought to bear upon the individual, and the three great causes which mold the mind of the individual are: 1, the fact of being a man, which gives him ideas and sentiments common to all men; 2, his birth-place, which impresses upon him the civilization of his country; 3, the historical and social forces produced in his own life-time.

It is very difficult to trace all the forces which have exerted an influence on French literature, but it is interesting to note some of the most important, from the earliest times to our own epoch. The theories of M. Brunetière and M. Lanson are interesting and important, but they should not be adopted blindly.

The pessimism in contemporary French literature is to be regretted. If French society be taken as a whole we find a happy and prosperous people and no cause for pessimism in literature. Let us hope that pessimism is about to disappear, and that M. Rostand's "Cyrano de Bergerac" is the beginning of a new era and has brought back absolute faith in pure and chivalric sentiments.

At the conclusion of this paper the regular programme of the meeting was begun. Two essays were on the programme for Tuesday evening, one by Dr. P. B. Marcou, entitled "Are French Poets Poetical?" and the other by Prof. Thomas Fitz-Hugh, "A Neglected Field in American Philology."

In answering the query, "Are French poets poetical?" Dr. Marcou said:

Byron, Emerson and Heine have expressed the opinion that there is no real French poetry. Tennyson's favorite French poet is Béranger.

The reasons for this state of things are:—

First:—The rhythm of French poetry, like

the French stress-accent, is so slightly marked that it fails to stir the English or German reader, except where the lines are short and the false foreign rhythm can be easily read into the French lines.

Second :—The slight emotional value of most of the English words that are derived from French and Latin makes French verse seem light and flimsy to the English reader.

Third :—The artificiality of French verse during the seventeenth and eighteenth centuries has prejudiced foreign readers against French poetry as a whole.

The best modern French verse is free from the defects that can be urged against the classic French poets, and if a French poet of genius should be born, he would find a perfect instrument awaiting him.

Prof. Fitz-Hugh dwelt pointedly upon the vastly enhanced culture-historical and linguistic significance attaching to the study of the so-called Vulgar Latin in the light of the modern investigations of Gröber, Meyer-Lübke, Wölfflin and their co-adjutors. To the Roman commonfolk *per se*, and not to its aristocratic brother of the Græcizing Classic hierarchy, belongs all the characteristic significance of the Roman spirit in the economy of world-history. The very genius of the Classic Roman world has its living roots in that shrewd practicality and deft eclecticism which are indigenous traits in Roman folk-psychology. On the other hand, if we would search aright for the genius that could take on the new spirit of Christ as promptly as it could put off the old Adam of Hellas, and so as if by world-regeneration reconstitute the foundations of history 'And be the fair beginning of a time,' we must search for it in the living, not the dead Rome, in the mighty race who have spoken since the dawn of history and still speak the *lingua Romana*, and not in the secluded hierarchy, which created and maintained during its political existence the more conservative and stereotyped speech of literature, the *lingua Latina* of scholastic tradition. The study of the spiritual and linguistic life of the Roman commonfolk has, until recently, fallen between the Scylla of Ciceronianism and the Charybdis of Romanic dialecticism. The Classicist scorns it, and the Romanicist neglects it. University catalogues offer courses in the folk-speech, but the scientific work of our Professors is confined to the Classic Latin on the one hand, and the Romanic dialects on the other. The bibliography of the Vulgar Latin is a reproach to American and English scholarship. The author urged a radical change of front in American philology, insisting upon what he called the forward view-point as against the traditional backward view. Instead of eyes directed stolidly back against the increasingly narrow prison-walls of the over and gone, philology

must soon, under the victorious promptings of culture-historical life, enter upon the far vaster, richer and more hopeful regions of the forward view. The increasingly narrow field of Latin Classicism will be widened into the promised land of Latin Romanicism. The borders of Latin philology will be boldly enlarged to enclose the rich virgin soil of the Late Latin, fascinatingly interspersed as it is with the fountain-heads of the Romanic vernaculars. The author urged a readjustment of the time-honored Doctor-trilogy, declaring that the Greek-Latin major is not a logical unit but a duality, having historical, not scientific validity. Not so the Latin-Romanic *Hauptfach*: Latin-Romanic philology is a culture-historical unit. The truly scientific adjustment of the academic trilogy would accordingly be, Latin-Romanic as *Hauptfach*; Greek as *Nebenfach*, and Philosophy as rounder-up; or again, Greek-Romanic as *Hauptfach*, Latin as *Nebenfach*, and the time-honored Philosophy, if you please, as in Germany.

The *lingua Romana* and its most fundamental laws of evolution were characterized in the light of modern investigation, and the field of inquiry was organized by the author in accordance with the trend of the materials collected and proposed as the basis for subsequent papers before the Association.

At the close of Prof. Fitz-Hugh's paper, the meeting adjourned and the delegates attended in a body a reception tendered the Association in the library of the University.

On reassembling, Wednesday morning, the order of business included the further reading and discussion of papers and the reports of the Secretary and Treasurer, which showed the Association to be in a highly flourishing condition.

Prof. Todd's paper, which was the first of the session, entitled "*La Vie de Sainte Catherine d'Alexandrie*," as contained in the Paris MS. *La Clayette*," began with a reference to what has already been published concerning the legend of St. Catherine in general, and an account of the *Clayette* manuscript, which offers a poetical version of the legend, not yet edited, nor even analyzed. The bulk of the paper, as read, presented a popular discussion of the contents of the poem, but as published will consist chiefly of a critically edited reproduction of the original text.

Luis de León, the Spanish poet, humanist and mystic was treated in an article read by Dr. J. D. M. Ford.

The chief purpose of this paper was to call attention to the need felt by students of Spanish

letters of a new and critical edition of the works, and especially the poetical works, of the sixteenth century poet and scholar, Luis de León. The importance of León was indicated: 1. by the citation of eulogistic judgments passed upon him by Cervantes and Lope de Vega; 2. by mention of the fact that Quevedo was the first to publish an edition of his lyrics, and did so to counteract the evil results of the Gongoristic movement, and that Diego González, Cabanyes and Juan Valera have all undergone his influence; 3. and by a rapid account of his life and work. Particular stress was laid upon the humanistic side of the man and his advocacy of the doctrine of *measure*, derived from his study of the Greek and Latin classics. This devotion to *measure* greatly tempered his mysticism which is, therefore, free from the exaggeration by which that quality is so often accompanied in Spanish character, and which has been aptly described by Pérez Galdós in his novel *Halma*.

Prof. M. D. Learned's subject was "German-American Ballads."

The early German settlers in America, though exchanging oppression and poverty for freedom and plenty, in coming to the New World lost, nevertheless, their cultural birthright, and with it among other things the folksong. Among the "Phamer sects" nothing remains of the beautiful choral, for example, but the rough harsh hymn, and the ballad is extinct. Among the Lutherans, on the contrary, there are still fugitive survivals of the German Volkslied.

The following ballads have been found with complete texts in most cases, and in some cases with the music: 1. *Des bucklich Mänli*; 2. *Schpinn, Schpinn mei lieue Dochter*; 3. *In Polen schlecht ein Haus*; 4. *Ulalei*; 5. *In Uniontown*; 6. *Ich war ein kleiner Dit-dittel-am*; 7. *Froh will ich sein*; 8. *Bis die Mühlstein tragen Reben*; 9. *Nau Bill, Ich will dir ebbes froge*; 10. *Ich hab geträumt die anner Nacht*.

The first two songs were compared with the European versions, and it was found that the American versions show a fusion and expansion of the German originals, but of those German versions coming from Alsatian. This accords with the ethnographic traditions of the Germans of Pennsylvania, who came largely from the Rhenish Palatinate and Alsatia. The music of the Alsatian ballads has in some cases a different melody from that of the German versions.

Prof. James M. Garnett's paper on "The Latin and the Anglo-Saxon *Juliana*" discussed the two Latin 'Lives' in the *Acta Sanctorum*, and the Greek "Life" in the works of Symeon Metaphrastes (Migne's *Patr. Græca*); the gradual growth of the Martyrologies, as the Martyr. Rom., that attributed to St. Jerome, those of Bede, Ado, and Usuard (Migne's *Patr. Lat.*);

the rise of false "lives" of saints in the seventh century (*Les Vies des Saintes*), such as the first "Life" of St. Juliana in the *Acta Sanctorum*, from which the second "Life" by a certain Peter is derived. Bede, and later Cynewulf, must have had access to such a "Life"; Cynewulf's *Juliana* is directly based on it. An appendix to the paper gives a close comparison of the two. The *Legenda Aurea*, in which the particulars are much condensed, is the source of most of the M. E. "Lives," of all except the earliest ones.

The next paper was by Prof. O. F. Emerson, who treated "Transverse Alliteration in Teutonic Poetry."

Transverse alliteration has been discussed since Lachmann's time, early critics recognizing the phenomenon as an art form of Teutonic poetry. More recently, Frucht (*Metrisches und Sprachliches zu Cynewulf's Elene, Juliana, und Crist*), followed by Sievers (*Altgermanische Metrik*), tried to prove the accidental character of this alliterative form by applying the doctrine of mathematical probability. Frucht's reasoning, however, is faulty on its mathematical basis, since: 1. he did not calculate the chances for vowel and consonant recurrence separately; 2. he did not take account of the much greater frequency of certain initials than of others. Far worse, the doctrine of probabilities is proved wholly inapplicable to the problem, since it utterly fails when tested outside of the special problem to which Frucht applied it.

Prof. George B. Raymond, in his paper on "Modern Poetry and the Revival of Interest in Byron," after referring to the new editions of Byron, called attention to the fact that the novel has largely taken the place in public interest formerly occupied by poetry. The writer noted further the lack of appreciation for the poetry of Tennyson, and of writers influenced by him, on the part of many English-speaking people, and of virtually all foreign critics of distinction.

Prof. Raymond said that the feature that separated verse of this school from that preceding it, was the greater attention given to the musical flow of the syllables—a feature imparting to modern English poetry almost as distinctive a character as the rhythmical balance of lines imparted to the poetry of the age of Pope.

Byron's poetry with its abrupt, if not ungrammatical transitions of tense, its inaccuracies of diction, and its inharmonious succession of syllables, the German critics prefer to the poetry of Tennyson. If we, ourselves, do not prefer it, would it not be wise for us to try to perceive why others should do so, and to ask

ourselves whether this style does not meet a legitimate imaginative demand, which the poetry of our time is neglecting?

After the paper by Prof. Raymond, the meeting adjourned and the Association was for the second time the guest of the University, on this occasion at a luncheon which was served in the library.

Upon reassembling, in the afternoon, the regular order of business was resumed, which included principally the reading of papers. Dr. John R. Effinger was the first on the programme, and read a part of a study of "Lemer cier and the Three Unities."

The subject of this paper was to show the views held by Lemer cier regarding the application of the famous rules for the three dramatic unities. In his day, during the keen discussion between the Classic and Romantic schools, it was the custom to accept these rules or reject them, unconditionally. This Lemer cier did not do, as he consistently held the middle-ground position, now generally accepted, which admits the essential truth of the unities, while approving all deviations which may be required by the nature of the subject in hand. Lemer cier was then an early precursor of the modern idea, and not a timid innovator in secret sympathy with the Romantic movement, as has been so often said.

Dr. R. H. Wilson's paper on "Adversative-Conjunctive," relations will be published in a later number of MOD. LANG. NOTES.

Dr. Thomas S. Baker, in treating the sources of Opitz's *Buch von der deutschen Poeterei*, showed to what extent the study of Opitz's models had been carried. There can be no doubt that many authors have been held responsible for Opitz's utterances with whom the German writer was entirely unfamiliar. Several instances were noted where it was manifestly impossible that Opitz could have had access to the works from which it is claimed he borrowed *in extenso*.

Prof. A. Gudeman, then, in an extremely interesting essay, offered a new explanation of "The Origin and Meaning of the Word 'Germani' (Tac. *Germ.* 2)." Prof. Gudeman's results have already been published in *Philologos*, and are exciting attention.

Prof. Magill's article on "The International Correspondence" has already been presented to the readers of MOD. LANG. NOTES. Its read-

ing before the Association called forth some discussion, and the President was requested to appoint a Committee to report on the subject at the next meeting of the Association. This Committee consists of Prof. Magill, Miss Clara Wenckebach, Mrs. Thérèse Colin, and Dr. Adolph Rambeau.

Resuming the regular order of business, Mr. Frederick M. Padelford presented an paper on "Old-English Music."

This paper considered certain stringed instruments of Celtic origin which were used by the Old-English people. These instruments were the *timpan*, the *crwth*, and the *rotla*. They were oblong, rounded at the ends, with depressions in the sides. In the earlier forms they were played with the fingers or with a plectrum, in the later forms with a bow. These instruments were identical originally: the Irish *timpan* became the Welsh *crwth*, and the German *rotla* was an outgrowth of the *crwth*.

This paper was an extract from an essay on Old-English Music which forms the Introduction to a monograph on Old-English Musical Terms. This monograph is to appear as the fourth number of the *Bonner Beiträge*.

This paper was the final one read on Wednesday. In the evening Dr. and Mrs. Paul B. Barringer received the members of the Association at their home. This was one of the most interesting features of the Convention, as it afforded the visitors an opportunity to observe the charm of genuine Southern hospitality.

Thursday, Dec. 29th, was the last day of the meeting, and as a result, very much was crowded into its two sessions. One was held in the forenoon, the other in the evening, the afternoon being devoted to an excursion to "Monticello," the home of Thomas Jefferson. This drive was undertaken at the invitation of the members of the local committee, who throughout the whole convention, contributed greatly to its success. The committee was composed of Professors Charles W. Kent, James A. Harrison, and Paul B. Barringer.

The first paper of the morning session treated "The Origin of the Runic Alphabet, and the Explanation of the Peculiar Order of the Runes." The paper, written by Prof. George Hempl and read by the Secretary of the Association, contained the announcement of an important discovery.

Prof. Hempl presented a brief report on the finding of the key to the long-debated question

as to the origin of the Runic alphabet. Suspecting that the order of the runes was a modification of the usual order, caused by displacements due to association of letters that were similar in form or sound, Prof. Hempl found that a few such displacements explain the whole matter, and prove that the Runic alphabet is derived from a Western Greek alphabet of about 600 B. C. *Theta*, *san*, and *psi* were not adopted. The chief displacements are: *a* and *f* (similar in form) exchanged positions; the voiced labial fricative *b* and the labial vowel *u* were similarly confused; original *r* and the *r* that arose out of *z* exchanged places; *l* joined the similar *n*; *e* was associated with the similar *m*; later *n* was placed between *h* and *i*, to which it is intermediate in form; the ligature *ng* thus got the old place of *n*; the velars were grouped with *h*, *g* (through *kg*) becoming *w*. As in the other Western Greek alphabets, confusion arose between *kappa* and the similarly formed *gamma*, the latter driving out the former. *Thorn* is *delta*; *j* is the older Greek form of *i*; *dæg* is the dental fricative out of which *ξ* grew in the Eastern alphabets (Wimmer is wrong in placing it after the *o*). The position of *z* where it stood in Greek, of itself, puts an end to the theory of the Latin origin of the runes. Taylor and Gundermann came much nearer the truth than Wimmer. Contrary to their theories, however, the Germanic shift of consonants was completed when the alphabet was adopted, but the voiced fricatives had not yet become voiced stops. The paper will appear in full as one of the chapters of a volume of Runic Studies that Prof. Hempl expects to issue during the year.

Probably the most important event of the Convention, was the presentation of the report of the Committee of Twelve, which had been appointed in 1896 to consider the position of the Modern Languages (French and German) in Secondary Education.

A brief summary of results arrived at by the Committee, was given by Prof. Thomas, the chairman. The document will soon be published and distributed.

The report of the chairman leads to the supposition that many of the disputed points in Modern Language teaching have been settled, and to the conclusion that the paper will prove to be a most valuable contribution to this much debated question.

Although a number of the delegates had left Charlottesville before the session of Tuesday night, this meeting proved to be one of great interest.

Prof. W. Stuart Symington, Jr., in his paper on

"The Influence of the Return of Spring on the Earliest French Lyric Poetry," remarked that the influence of spring on the early French lyric was patent to the most casual reader, that Jeanroy had noted this influence on the "Chansons dramatiques" and the refrains, but that it remained for G. Paris to see that most of the lyric poetry of the Middle Ages had its origin in songs of spring. The reader then showed the extent of this influence: how many and what proportion of the romances, chansons dramatiques (or à personnages), pastourelles, aubes, débats and refrains had: a. an introductory allusion to spring: b. a spring setting; c. allusions to known May ceremonies.

The title of the next paper was "From Franklin to Lowell, a century of New England pronunciation."

Prof. Grandgent gave only a brief sketch of certain portions of his paper, which, in its complete form, deals with New England pronunciation—and incidentally with English phonology in general—from the middle of the eighteenth century to the middle of the nineteenth. The first subject treated was the development of untrilled *r*, in the second half of the eighteenth century, and the loss or vocalization of this *r* (unless it precede a vowel) at a somewhat later date. The next topic was the revival of "Italian *a*," in such words as *father*, *hard*, *ask*, which in Franklin's time were pronounced with the vowel of *cat*; the modern sound came into use in the latter part of the eighteenth century. The evolution of the modern value of *u* in *hurt* and *i* in *first* was then discussed. The breaking of "long *a*" and "long *o*," in words like *fate* and *rote*, was shown to be a very recent phenomenon. Finally the diphthongs, "long *i*," *ou*, and *oi*, were taken up, and their different shades of sound were noted. To illustrate the practice of the beginning and the middle of the period treated, and the rustic usage of the first half of our century, Prof. Grandgent read a selection from Addison in accordance with a phonetic transcription by Benjamin Franklin, a little poem from *The Young Ladies' and Gentlemen's Spelling-Book*, with the pronunciation of the last years of the eighteenth century, and the opening speech of *Richard III*, in the dialect of the *Biglow Papers*.

"Some Tendencies in Contemporary English Poetry" were discussed by Mr. Cornelius Weygandt.

A study of the output of English verse since 1888 shows its dominant note to be virility. Five writers have attained a certain distinction during this decade—Mr. W. E. Henley, Mr. Kipling, Mr. John Davidson, Mr. Francis Thompson and Mr. W. B. Yeats. Of these, Mr. Henley,

Mr. Kipling and Mr. Davidson are essentially poets of virility. They are in a sense realists, but they see romance in reality. They believe that the basic passions of men, forming as they do so much of life, call for expression as full, are capable of expression as exalting, as intellectuality, spirituality, dream. Anti-ascetic and optimistic, these three poets have taken to heart Mr. Meredith's declaration that "blood and brain and spirit" joined, fused in the man, are necessary for his true felicity. In the words of their masters—Browning, Whitman, and Mr. Meredith—these three younger men are singing "the wild joys of living," "the procreant rage of the world," "iron hymns." They, as well as their masters, have exerted a very evident influence upon contemporary verse-writers, most of whom show comparatively little influence of Tennyson and the pre-Raphaelites.

Prof. Edwin W. Bowen read the next paper, his subject being "The Development of Long *u* in Modern English."

The subject of this study was to show the historical development in Modern English of long *u*. Beginning with ME. the author showed that the original AS. *u* did not persist, but passed into the ME. diphthong *ou*. The Modern-English long *u* came into ME. from three sources; namely, 1. certain original AS. diphthongs *eu* and *ēu*; 2. certain French *u*'s, which were introduced into English from the Anglo-Norman dialect chiefly; 3. Late ME. close *ō*, which in the seventeenth century developed into long *u*. The early Modern-English long *u*, which was pronounced almost like the Modern-French *u*, persisted to the eighteenth century, when it passed into the diphthong *iu* with the stress shifted to the second element. This has continued to the present, but with considerable modifications, giving the variety of the long *u*-sounds of the present day.

The last paper that was read was by Prof. J. L. Hall on "Experiments in Translating Anglo-Saxon Poetry." Two more papers, "The Influence of German Literature in America from 1800 to 1825," by Dr. Frederick H. Wilkens, and "Archaisms in Modern French," by Mrs. Thérèse F. Colin, were read merely by title.

At this session the officers for the ensuing year were elected. The changes consisted in the election of Prof. H. C. G. von Jagemann as President, and of Professors L. E. Menger, H. S. White and W. D. Toy to the Executive Council, to take the places of Professors C. T. Winchester, Bliss Perry, and A. R. Hohlfeld.

The programme of the meeting was excellent throughout, although there seems to be an increasing demand for a larger number of papers

of general interest, and for more discussion of the papers dealing with special topics.

Columbia University, New York, was selected as the place of meeting for the next year. The Secretary of the Association, Prof. Bright, is at present engaged in making arrangements with representatives of other philological societies in the United States, for holding a Philological Congress in the year 1900.

THOMAS STOCKHAM BAKER.

Johns Hopkins University.

THE HOMUNCULUS-HELENA THEORY, AND THE EVOLUTION OF THE HELENA DRAMA AND ITS ANTECEDENTS.

IN the November and December issues of MOD. LANG. NOTES, Vol. xiii, 1898, Veit Valentin, Professor in Frankfort on the Main, and member of the Executive Council of the Goethe-Gesellschaft, editor of a number of 'Deutsche Schulausgaben,' and author of a series of 'Ästhetische Schriften,' has an article on 'Goethes Homunkulus,' the object of which is to uphold his Homunculus-Helena Theory against an attack which had been made upon it in MOD. LANG. NOTES, Vol. xii, 1897, No. 2 (Feb.), and to refute the explanation of Homunculus which was advanced in the same place. Every line of the twenty columns of the article shows how completely Veit Valentin is convinced of the correctness of his theory, and how far superior he considers his method to that of his opponent. Nevertheless, it would have been more fair on his part if he had really examined his opponent's method instead of condemning it without a hearing,¹ and a great deal more

¹ Valentin asserts again and again that in the article in the February issue of MOD. LANG. NOTES for 1897, no attention was paid to the dramatical connection in which Homunculus appears. He might have convinced himself that the greater part of col. 77 and parts of cols. 78 and 79 deal with the relation of Homunculus and the Galatea scene to the second and third acts. The evolution of Homunculus has since been presented in a similar way by Dietze in the *Ztschr. f. d. Phil.* xxx, 2, p. 244 f. and by Thomas: *Goethes Faust*, Vol. ii; Second Part, Boston, 1897. It shall not be maintained that the division of the Classical Walpurgis-Night as given in col. 77 is correct. The Classical Walpurgis-Night is dominated by the contrast of the worlds of the land and of the sea. Its dramatical aspect will be treated more fully in a special article entitled: *The Evolution of the Classical Walpurgis-Night and the Scene in Hades*, which is about to appear in *Americana Germanica*.